Outline of the Proposed Thesis Entitled

Magic Realism as a Discourse Across Post-Colonial Cultures: A Study

with Special Reference to

[*Robert Kroetsch (English Canada), Salman Rushdie (India), Patrick White (Australia), Ben Okri (Nigeria) and Gabriel Garcia Marquez (Latin America)*]

स्वामी रामानंद तीर्थ मराठवाडा विद्यापीठ, नांदेड.

Swami Ramanand Teerth Marathwada University,

Nanded (Maharashtra)

For the Registration of the Degree of

Doctor of Philosophy in English
Under the Faculty of Arts

Researcher

Dhuppe Nagnath Shankarrao

School of Language, Literature and Culture Studies,
Swami Ramanand Teerth Marathwada
University, Nanded

Research Supervisor

Dr.P.Susheela Sriram
Head and Asso. Prof. Dept. of English
Lal Bahadur Shastri Mahavidyalaya, Dharmabad,
Dist.Nanded

April- 2016

Introduction:

Post-colonial literature surveys issues, themes and debates in writings from Africa, Asia, Latin America and other formerly colonized spaces. Post-colonial writings is perceived as the attempt at the retrieval of local, native and particular histories freed- as much as it is possible from Euro-American 'Versions' of the same.

Post-colonial writings as a literature that critically engages with a history of oppression, colonialism, racism, cultural violence and injustice. It is a literature of emancipation, critique, and transformation.

The term post-colonial undergoes significant Semantic expansion to include Ethnic studies, minority studies, Afro-American, Caribbean, Latin American, 'Third World' studies: writings of and by people who have been dominated by white, Euro-American cultures and which explore the various modalities of power, Identity, Subjectivity as informed by race, gender, class, ethnicity and sexual preference.

The conditions of post coloniality and post colonialism and basic assumptions and tenets of critical approach that has came to be known as post colonial theory. The post colonial describes a whole new experience of political freedom, new ideologies and new agendas. The Sovereign Nation-State now assaults its independence by preparing its own program for its economical and social development and by generating its own newer cultural forms, where previously, it has been decided and administered by the European colonial power.

Post coloniality also captures the strategies of resistance and cultural assertion that counties such as India adopt to deal with increasing neocolonial interference and control exerted by the 'developed first world' nations. 'Post coloniality' therefore, is the set of practices that seek to negotiate a history of colonialism. The reconstruction of native cultures, the revival of folkloric forms in the arts, the newer forms of narrative and the rewriting of histories and minorities cosmopolitanism constitute the practice of post coloniality and post colonialism.

Post-colonial theory is a method of reading and discussion following from the expanded scope of 'post-colonial' and 'post coloniality', we can argue that post colonialism refers to any strategy that resists not colonialism as such but colonizing or

oppressive exploitative practices. It seeks to understand how oppression, resistance and adaptation occurred during colonial rule. In the 1980's issues of ethnicity, displacement, sexuality and gender were added as category for analysis.

It examines the representation of other cultures in literature as a way of achieving this end. It shows how such literature is often evasively and crucially silent on matters concerned with colonization and imperialism. It foreground questions of cultural difference and diversity and examine their treatment in relevant literary works. It celebrates hybridity and 'cultural polyvalency', that is, the situation whereby individuals and groups belong simultaneously to more than one culture (for instance, that of the colonizer, through a colonial school system, and that of the colonized, through local and oral traditions). It develop a perspective, not just applicable to postcolonial literature, whereby states of marginality, plurality and perceived 'Otherness' are seen as sources of energy and potential change.

The Concept of Magic Realism has a unique place in post-colonial literature and is troubled one for literary theory. Since Franz Roh first coined the term in 1925 in connection with Post-Expressionist art, it has been most closely associated, at least in term of literary practice, with two major periods in Latin-American and Caribbean culture, the fiest eing that of the 1940's and 1950's , in which the concept was closely aligned with that of the 'marvelous " as something ontologically necessary to the regional population's "vision of everyday reality". And the second being that the "boom" period of the Latin-American novel in the late 1950's and 1960's, where the term was applied to works varying widely in genre and discursive strategy. In none of its applications to literature has the concept of magic realism ever successfully differentiated between itself and neighbouring genres such as fabulation, metafication, the brouque, the fantastic, the uncanny, or the marvelous, and consequently it is not surprising that some critics have chosen to abandon the term altogether.

But the term retains enough of what Fredric Jameson calls " Strange seductiveness", to keep it in critical currency, despite the theotical vaccume in which its lies. In Latin America, the badge of magic realism has signified a kind of uniqueness or difference from mainstream culture.

And recently, the locus for critical studies on magic realism has been broadened outward from Latin America and the Caribbean to include speculation on its place in the literatures of India, Nigeria and English Canada, this last being perhaps the most startling development for magic realism in recent years, since Canada, unlike these other regions, is not part of the third world, a condition long thought necessary to the currency of the term in regard to literature, though not to art. Further, critics until very recently have been singularly uninterested in applying the concept of magic realism to texts written in English.

The incompatibility of magic realism with the more established genre systems becomes itself interesting, itself a focus for critical attention, when one considers the fact that it seems, in a literary context, to be most obviously operative in cultures situated at the fringes of mainstream literary traditions.

The Term Magic Realism is and oxymoron, one that suggest a binary opposition between the representational code of realism and that, roughly, of fantasy. In the language of narration in a magic realist text, a battle between two oppositional systems takes place, each working toward the creation of a different kind of fictional world from the other. Since the ground rules of these two worlds are incompatible, neither one can fully come into being and each remains suspended, locked in a continuous dialectic with the "other," a situation which created disjunction within each of the separate discursive systems, rending them with gaps, absences, and silences. The characteristics manoeuvre of magic realist fiction is that its two separate narrative modes never manage to arrange themselves into any kind of hierarchy.

In magic realism this battle is represented in the language of narration by the foregrounding of two opposing discursive systems, with neither managing to subordinate or contain the other. This sustained opposition forestalls the possibility of interpretive closure through any act of naturalizing the text to an established system of representation.

This use of language has important consequences in the context of post-colonial cultures. One of the most common assumption operating in the small, but rapidly growing, body of theory that undertakes comparative analysis across post-colonial culture is that the act of colonization, whatever it precise form, initiates a

kind of double vision or “metaphysical clash” within the colonial culture, a binary opposition within language that has its roots in the process of either transporting a language to a new land or imposing a foreign language on an indigenous population.

The proposed research work is an attempt to place the concept within the context of post-colonial cultures as a distinct and recognizable kind of literary discourse. The work is planned to focus on four magic realist texts from across post-colonial cultures- English Canada, India, Australia, Nigeria and Latin America. The text enlists What The Crow Said, Midnights Children, Voss, Famished Road and One Hundred years of Solitude.

Objectives:

1. To study magic realism as a mode of resistance to the colonial scenario.
2. To the study the dispossessed marginalized voices within the colonial encounter.
3. To explore the "Re-visioning" of history i.e. Counter Culture of the Imagination.
4. To study the use of magical realism for the Imaginative Reconstruction in post-colonial cultures.
5. To study cognitive structures of imperialism that marginalized consciousness, voices and history.
6. To develop magic realism as a post-colonial discourse that provides a positive and liberating response to the codes of imperial history and its legacy of fragmentation and discontinuity.
7. To study the transmutation of "Shreds and Fragments" and "Codes of recognition" where dispossessed, silent and the marginalized dominating systems can be re-voiced.

Hypothesis:

1. Magic realism is used in the post-colonial texts as a mode of resistance and a dominant voice of the colonial encounter.
2. Magic realism is used as the counter culture of the imagination.
3. Magic realism is imaginative reconstruction in post-colonial cultures.
4. Magic realism unlashes cognitive structures of imperialism.
5. It is a post-colonial discourse that liberates cultural conscious. Where once dominant culture is freed from imperial hegemony.

Methodology:

a. The primary data for the present study which consist magic realist texts, the books on post-colonial, critical writings, pamphlets, interviews etc.
b. Critical reviews, critical writings will be the base for the secondary data
c. Selected novels of Robert Kroetsch (English Canada), Salman Rushdie (India), Patrick White (Australia), Ben Okri (Nigeria) and Gabriel Garcia Marquez (Latin America) will be studied for the proposed research work.

Scope and Limitations :

The Proposed research work is restricted to the selected writers and their selected fictions.

Work plan:

The proposed research work is an attempt to place the concept within the context of post-colonial cultures as a distinct and recognizable kind of literary discourse. The work is planned to focus on five magic realist texts from across post-colonial cultures- **English Canada, India, Australia, Nigeria and Latin America. The texts enlist What The Crow Said, Midnights Children, Voss, Famished Road and One Hundred years of Solitude.**

Tentative Chapterization:

1. Introduction: Post-colonial cultures and magic realism
2. Language, History, Time and Narration in the magic realist texts.
3. Cultural encounters, carnivalizaitons and imaginations in the magic realist texts.
4. Recapitulations of thematic content, narrative discourse in the magic realist texts.
5. Symbolic drawings of oppositions in the magic realist texts and esthetic of marginal.
6. Summary of conclusions: Magic realism as a post-colonial discourse.

Bibliography:

- Gabriel Garcia Marquez, *One Hundred years of Solitude*, trans. Gregory Rabassa (1967; rpt. New York: Avon, 1971).
- Patrick White, *Voss*, Eyre and Spottiswoode, 1957
- Salman Rushdie, *Midnights Children*, Jonathan Cape, 1981
- Robert Kroetsch,*What the crow said*, Re-published by University of Alberta Press, 1998
- Ben Okri, *Famished Road*, Jonathan Cape, 1991
- Ashcroft Bill: *The Empire Writes Back: Theory and Practice in Post-colonial Literature* (Routledge, 2nd edition, 2002)
- Ashcroft Bill: The Post-Colonial Studies Reader (Routledge, 1994)
- Ashcroft Bill: Post-Colonial Studies: The Key Concepts (Routledge, 1998)
- Bhabha Homi K.: Nation and Narration (Routledge, 1990)
- Bhabha Homi K.: The Location of Culture (Routledge, 1994)
- Cesaire Aime: Return to My Native Land (Penguin Poets, 1969)
- Fanon Frantz: The Wretched of the Earth (Penguin Poets 1961)
- Looma Ania: Colnialism/ Post-Colonialism (Routlege, New Critical Idiom series, 2nd Edition,2005)
- McLeod Hohn: *Beginning Post colonialism* (Manchester University Press 2nd edition, 2009)
- Said Edward: *Culture and Imperialism*, (Penguin, new edition, 1964)
- Said Edward: *Orientalism* (Penguine, new edition, 1995)
- Spivak Gayatri Chakrovorty: *In other worlds: Essays in Cultural Politics* (Routledge, 1987)
- Walder Dennis ed.: *Literature in the Modern World* (Oxford University Press, 1990)
- Helen Tiffin, "Commonwealth Literature: Comparison and Judgment," in *The History and Historiography of Commonwealth Literature*, ed. Dieter Riemenschneider (Tubingen: Gunter Narr, 1983).
- Robert R. Wilson, in "*The Metamorphoses of Space*: Magic Realism"
- See David L. Jeffrey, "*Jack Hodgins and the Island Mind*", Book Forum, 4, No.-I, (1978).
- Dash, "*Marvelous Realism— The way out of Negritude*,".
- E.D. Blodgett, Configuration: *Essays on the Canadian Literatures* (Downsview: ECW Press, 1982),.
- Wilson Harris, *The Womb of Space* (Westport, Conn.: Greenwood, 1983).
- W. H. New, *Articulating West* (Toronto: New Press, 1972).
- Diane Bessai, *Counterfeiting Hindsight*," WLWE, 23, No.2 (Spring 1984).

Research Scholar

Dhuppe Nagnath Shankarrao

Research Supervisor

Dr. P. Susheela
(HOD Dept. of English)
L.B.S.College, Dharmabad, Dist.Nanded